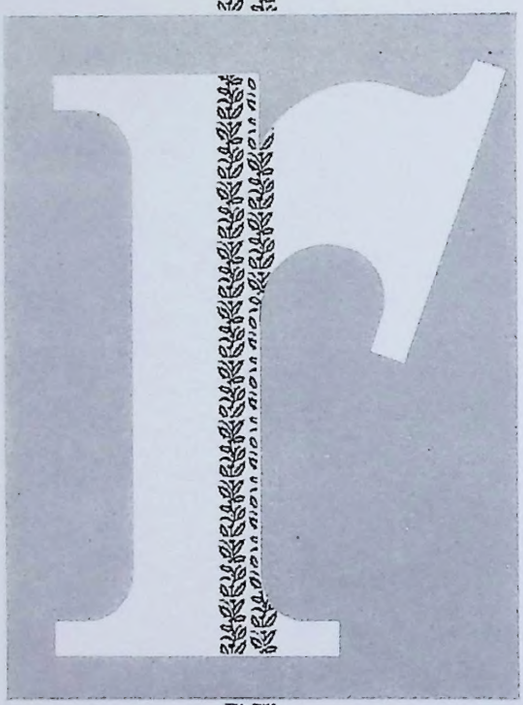
Canadian Film Weekly

Christmas, 1961



effect upon your present blessings –
of which every man has many –
not on your past misfortunes,
of which all men have some.

CHARLES DICKENS

SEASON'S GREETINGS

RANK ORGANIZATION OF CANADA LTD.

THE ODEON THEATRES (CANADA) LIMITED
RANK FILM DISTRIBUTORS OF CANADA LTD.

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 26, No. 50 | Christmas, 1961 | TORONTO, December 27, 1961

SANTA, HELP GET 'EM OFF OUR BACK!

On Our Cover

DELEGATES To The Motion Picture Industry Council of Canada

NOVEMBER, 1961

FRONT ROW, left to right: P. L. Clark, BC; Jerry Solway, Ontario; Frank Vaughan, Ontario; H. C. D. (Dick) Main, secretary-treasurer, Ontario; Hilliard Gunn, Alberta; Bert Wiber, Alberta; Al Turnbull, Montreal; Arch Jolley, executive secretary, Ontario; and Craig Hughes, Ontario.

SECOND ROW: Eric Rosebourne, BC; Gordon Spencer, NB; Archie Mason, NS; Charles Chaplin, Ontario; G. B. Markell, Ontario; Harry Prygrocki, vice-chairman, Manitoba; Bob Hurwitz, Manitoba; Bob Myers, Ontario; Len Johnson, BC; and Gerry Sutherland, BC.

BACK ROW: Hye Bossin, Ontario; B. C. Salamis, Quebec; Maurice Arpin, Quebec; Gaston Theroux, Quebec; Art Bahen, Quebec; Frank Fisher, chairman, Ontario; Ted Forsyth, Ontario; Bill Summerville, Ontario; Wm. Johnston, Saskatchewan; Peter Myers, vice-chairman, Ontario; and Ted Hays, Ontario.

AFFILIATES

British Columbia Exhibitors Association; Alberta Theatres Association; Saskatchewan Motion Picture Exhibitors Association; Manitoba Motion Picture Exhibitors Association; Motion Picture Theatres Association of Ontario; Quebec Allied Theatrical Industries; Maritime Motion Picture Exhibitors Association; Canadian Motion Picture Distributors Association; Association of Motion Picture Producers and Laboratories of Canada; Newfoundland Theatres; Equipment Dealers Association; Trade Press.

—Photo by Len Bishop

TICKET TAX A KICK-WHEN-DOWN TO MOTION PICTURE HOUSES

Pointing out that "motion picture exhibitors in England have been exempted from the illogical burden of special amusement taxes" and that "the Government of the United States has eliminated its similar tax up to an admission price of one dollar," the National Committee of Motion Picture Exhibitors Associations of Canada recently directed a resolution to Provincial governments asking them to be helpful in the same way on the grounds that "excessive taxation is contributing to the severe difficulties of the motion picture business in Canada."

States the resolution:

"Therefore be it hereby resolved that the Motion Picture Industry Council of Canada, representing all branches of the industry in this country, unanimously considers the removal of over six million dollars from this industry in this country by way of unjust, discriminatory Provincial amusement taxes should be stopped immediately to help prevent further theatre closures, further unemployment within the industry, and further cultural losses in the many municipalities theatened with the loss of their theatre or theatres."

At the National Committee's annual meeting, held recently in Toronto, E. G. Forsyth, chairman, pointed out that there has been a 50 per cent decline in Canadian boxoffice receipts between 1953 and 1959 and the trend is still downward.

"We have little time to throw off lethargy, complacency and outmoded ideas," he said, urging renewed efforts against what he called "a monstrously unfair levy against an industry struggling for survival."

The Motion Picture Industry Council of Canada, embracing distribution, production, equipment dealers and Provincial and regional exhibitors' associations, supported the National Committee's position.

Canadian Heart Fund Campaign

Canadian Heart Fund, from which comes materials, equipment and technicians' salaries in the fight against heart diseases, will try to raise $1,364,000 during its annual campaign next February. Last year's target, $1,290,000, fell short by $228,574, leaving a deficit of $53,952 and the $74,000 increase this year is to make it up. Chairman of the campaign is K. M. Sedgewick of Montreal.

Unjust Amusement Tax

(From The Almonte (Ont.) Gazette)

There has been a great deal of complaint about the newly imposed sales tax of late but it is not the only tax in Ontario that is onerous and which could have been avoided if public affairs in this wealthy province had been handled in an economic manner. The sales tax, while utterly unpopular, is fair in its application but the amusement tax which is imposed on such places of public entertainment as a theatre is most unjust and discriminatory.

This tax came into being, we understand, during the First World War. In those days there was no great protest because theatres were doing well. They did not have television to compete with and they had it pretty much their own way in that particular field of entertainment. But all that is changed now and has been changed for a good many years. This lingering impost is just another proof of the old saying that once a new tax is imposed under some particular excuse, such as this one was in wartime, it never comes off. It is a grab that a government refuses to give up even after the circumstances that made it justifiable at the time have long passed away. That is why every new tax proposed by an administration should be fought tooth and nail by the taxpaying public. If they fasten it onto the people it is like the Old Man of the Sea on the shoulders of Sinbad the Sailor. The only way Sinbad could get him off his back was make him drunk. Getting rid of a tax isn't that easy.

. . .

The Ontario Government has been particularly unreasonable about this amusement tax. The rate in Ontario allows the government to take nearly ten cents of every dollar taken in at the box office. Realizing the terrible competition

(Continued on Page 5)

MGM's 'Brothers Grimm'

MGM has signed Beulah Bondi to star in The Dancing Princess sequence of The Wonderful World of the Brothers Grimm, now before the Cinerama cameras.

UA's 'Kid Galahad'

Liam Redmond, Irish actor who spent 10 years with the famed Abbey Players, has been signed by the Mirisch Co. for an important role in Kid Galahad, drama with music starring Elvis Presley. UA will release the film, which also stars Gig Young, Lola Albright, Joan Blackman and Charles Bronson.

Our Very Best Wishes

from

THE EXECUTIVES
AND STAFF OF

EMPIRE - UNIVERSAL FILMS LIMITED

Film Weekly
Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
Vol. 26, No. 50 Christmas Number

HYE BOSSIN, Editor

Assistant Editor . . . . . Ben Halter
Office Manager . . . . . Esther Silver

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Yordan, Ray To Produce Circus Film For Para

Phil Yordan and Nicholas Ray have started production preparations on an untitled circus film spectacular for Security Pictures which they will produce, direct and write for Paramount release. The picture, which will be the most comprehensive story of Big-Top life ever made, will be filmed by Yordan and Ray around the world.

With Yordan producing and Ray directing the mammoth venture, the film will be made in the capitals of Europe where the circus originated and in the near and far East.

Janet Leigh Signed For UA-Essex Production

Janet Leigh has been signed to co-star with Frank Sinatra and Laurence Harvey in The Manchurian Candidate. The film, which will go before the cameras early in the new year, will be produced by George Axelrod and John Frankenheimer in association with Sinatra's Essex Production. Howard W. Koch will function as executive producer of the top-budgeted picture, which will be released by United Artists.

Para's 'Girl Named Tamiko'

Michael Wilding has been signed by Hal Wallis to star with Laurence Harvey, Frances Nuyen, Martha Hyer, Miyoshi Umeki and Gary Merrill in his Paramount production, A Girl Named Tamiko, now before the cameras.

British Actor Pacted For WB's 'Act Of Mercy'

James Robertson Justice, the burly Scottish character actor, has been signed for an important role with Leslie Caron, David Niven and David Opatoshu in the Warner Bros. motion picture drama based on Francis Clifford's novel, Act of Mercy.

The film is now before the cameras on location at Malaga, Spain, with Anthony Asquith directing from John Mortimer's screenplay. Ben Kadish and Thomas Clyde are co-producing the adventure drama for Warner Bros. and the Associated British Picture Corporation.

Unjust Amusement Tax

(Continued from Page 3)

theatres have been subjected to by television — which is largely subsidized in this country by the taxpayers — the United States two years ago eliminated the tax up to $1.00 and the government of the United Kingdom completely eliminated the tax about 18 months ago.

It is a well-known fact that a great many theatres in Ontario towns and cities have given up the ghost in the last few years. The competition against TV, which as stated before, is largely subsidized by the state, has proven too much for many of them. Here, in Lanark County alone two of the towns, Carleton Place and Perth, have lost their moving picture houses. It is a fine state of affairs when theatres should be taxed to help TV which is putting them out of business. That is the kind of reasoning that brings popular contempt on a government's methods of doing business. If the Ontario Government continues to maintain this amusement tax more theatres will close and a theatre that is closed stops paying taxes of any kind including those on real estate and business, which is an important consideration in a municipality.

• • •

Isn't it about time the Ontario Government dropped this outdated impost? Many people still enjoy the movies. The writer, for one, likes to go to the show and see something decent when he feels himself slowly going off his head watching the bilge that masquerades as entertainment on TV. If the Government insists on collecting this pound of flesh why doesn't it make the tax more uniform by charging amateur entertainments such as those put on by schools and churches? They are run for the mighty dollar and in most cases they are conducted in places that pay no municipal taxes of any kind. The whole thing is wrong. It is just another sample of a Government getting its paw into the pork barrel under some pretext that seems logical at the time and keeping it there as any blackmailer or labor racket boss might do. What is the difference?

POPULATION UP, IMMIGRATION DOWN

Canada's population has reached a new high as of last June 1 but immigration is now at an 11-year low.

At 18,200,000 last June, the population went from 14,009,429 to 16,080,791 between 1951 and 1956, an increase of 2,071,362, and the most recent census figure indicates a gain of 2,119,000 since.

The number of immigrants from Jan. to Sept. fell to 56,168 from 83,843 in 1960, a decrease of 27,675. British arrivals totalled 10,735, down from 17,468 last year. Italians, at 11,202 against 16,496 a year ago, were first, the British next and the USA, with 8,500, third.

Of the 56,168 arrivals 27,872 were for the labor force and 28,296 were dependents or students. Over 17,000 of those for the labor force had professional training, were in service occupations or had crafts or skills.

Ontario got 28,802 of the immigrants, Quebec 13,069 and BC 5,796.

Canada's population has gone up about 25 per cent since the end of the war, while admissions to theatres has gone down about 50 per cent. The increased population has no doubt helped the decline in attendance maintain a slower pace.

RACKMIL: 'NO FEARS FOR THE FUTURE'

At the private reception for Milton R. Rackmil, president of Universal Pictures, during his recent visit to Toronto, he proved himself a forthright and engaging conversationalist on industry matters.

He emphasized that Universal would not commit itself to deliver a specified number of features, the policy being to have a project thought out as far as possible and to begin it only when preparations are complete. "We don't care if preparations take three months or three years," he said.

Rackmil has no fears for the future of the motion picture industry. "The desire for entertainment dates back to the Year One and it will always be with us," he declared. "As long as it's there our market is still with us."

However, it remains for film companies to interpret the public's wishes and meet them, as well as to adapt themselves to the changes in the living habits of the people; this is absolutely essential.

OUR BUSINESS by N.A. Taylor

WE are reaching the end of a year in which there seems to have been more change than in any of the past decade, in itself a period of general upheaval. One has only to read the news roundup on other pages of this publication to realize it. Notwithstanding, we are still a long way from having completed our period of transition. However, we may now hope that for many theatres there will be a levelling off in the drop of the attendance charts and that, while our business will never be the same as it was in the "sprocket filler" era, it will from now on enjoy a greater measure of stability and a lesser degree of uncertainty than we have experienced in recent years.

It is customary to welcome the New Year with a note of hope and expectancy. Many in our business, at this time, have that feeling. We are happy to count among our friends in this business many people who live across the breadth of our wide land, as well as others in distant places in other parts of the world. To all of these we offer our very sincere compliments of the season and best wishes for all good things in the New Year.

Season's Greetings
from
Biltmore
Theatres

SEASON'S GREETINGS from

WARNE
PRE

**FOUR OUT
ATTRACTIO
YOU A HAP
SEASON
PROSP
19**

VIVIEN LEIGH
IN THE DARING PRODUCTION OF TENNESSEE WILLIAMS' ONLY NOVEL...
"THE ROMAN SPRING OF MRS. STONE"
WARREN BEATTY
TECHNICOLOR®

everyone at WARNER BROS.

R BROS.
SENT

STANDING
NS TO GIVE
PY HOLIDAY
AND A
EROUS
62

A DELMER DAVES PRODUCTION
TROY CONNIE
DONAHUE STEVENS
DOROTHY McGUIRE LLOYD NOLAN
Susan Slade
TECHNICOLOR®

ROSALIND RUSSELL ALEC GUINNESS
A Majority of One
TECHNICOLOR®

ERNEST EMERLING
ad director of Loew's Theatres
Opines As To
What's Right . . . And What's Wrong With

Our Advertising

and PAUL N. LAZARUS, Jr.
vice-president of Columbia Pictures
Gives His Views in

The Abominable Showman

LOU GREENSPAN, editor of THE JOURNAL of the Screen Producers Guild, devoted the entire June issue to motion picture advertising. These are but two of the opinions by industry authorities and leaders which appeared in it.

LAZARUS:

THERE'S been such a hubbub of late over the quality of film advertising that there remains little left to attack or defend. It's unfortunate that these public tantrums have been had at a time when pictures aren't grossing too well; there's a faint aroma of alibi surrounding the complaints. There's also a liberal amount of ignorance. However, now that The Exhibitor is making motion pictures, why shouldn't The Producer design the ads — and ain't that going to be a crock of bouillabaisse?

To my mind, The Protesting Producer is rarely entitled to voice anything but a personal and thoroughly unqualified opinion on advertising. Believe it or not, the proper preparation of a campaign — copy, layouts, radio and TV spots, trailers, posters, exploitation — requires the concentrated efforts of a group of highly skilled craftsmen operating within the areas of substantial knowledge, experience and technique. You don't just write an ad in order to sell a picture. And yet, how many of The Protesting Producers ever look beyond the newspaper ads in weighing, evaluating and criticizing a campaign? How many of them have ever tried to gauge the percentage of the audience which is really activated by the ads as compared with the totality of the campaign?

("I know you gotta get back to the hotel, Manny, but you really should listen to the radio spots. We're trying something new. And we're spending a bloody fortune on the air.")

No. The Protesting Producers take off in different directions. . .

I REMEMBER The Producer who spent endless hours rejecting, revising and reviewing 24-sheet sketches on his pictures. He cared not a whit about the ads, the spots, the exploitation. Even when he was told that, on a successful picture, we might sell as many as a hundred 24-sheets in the entire country, he wasn't fazed. He was queer for 24-sheets. Wonder what he's doing now. . .?

There was also The Producer (I think his name was Legion) who would be shown an ad campaign on his picture, would riffle through the ad roughs as if they were stock certificates, and then announce that the campaign stunk. When pressed, perhaps unreasonably, for a reason, he'd say something like "For Pete's sake, don't you guys give any thought to these ads? My contract provides that my name must be at least 25 per cent of the title and it certainly doesn't look like it in these ads. I won't approve them. Miss, will you get my agent on the phone?"

("Jeez, Manny, these are just roughs. The artist indicates the billing with those little like squiggles. When we set type, it'll be 25 per cent, I swear. Why don't you read some of the copy, too, Manny?")

Another day, another producer. This is the one who figures that whatever is being done on the reigning box-office hit of the moment must be right. He'd like his ads to show a chariot race like "Ben-Hur". What difference if his picture happens to be the drama of a ladies' prison? Or the producer of a musical who wants it sold as a stark, human document. Or the producer of the stark, human document who says "It got loads of laughs at the preview. Make sure the ads sell the humor."

PERHAPS my favorite is a producer named X. Post Facteau (of the Hollywood Old Wave). He's the one whose picture opens to dismal figures in Eau Claire, Minnesota, a booking and a level of business which it richly deserves. M. Facteau immediately begins burning up the long distance wires with pleas, nay, with demands, for a new campaign. No, he doesn't have any suggestion for a change in angle. There must be something you guys in the East can come up with. Lord knows this last lousy campaign of yours isn't working. And he had known it wouldn't work. Told his wife so just last week. Anyway, let's get all new ads before we open next week in Pocatello, Idaho. After all, what's the distribution fee for?

I have never been a devotee of the "Change-the-campaign-because-business-is-lousy" school. There hasn't been a single picture in my experience where a change in ads reversed a downward business trend. It serves only as a salve to consciences, a balm to egos — ("Honest, Manny, we're doing everything we can; we even changed the ads.") Part of this inability to pump breath into a corpse is due, I think, to the fact that the advertising is just a fraction of the image created by any motion picture in the public mind. The true image is created by title, trailer, publicity, radio and TV — and the Ads. Changing one segment belatedly doesn't really change the image.

But it's not all the fault of The Producer. There's The Field. With certain notable and shockingly rare exceptions, The Exhibitor sits glumly on his assets and waits hopefully for the distributor to set up, execute and pay for the local campaign. Sure, there's a house budget — a minimal amount which wouldn't serve to open the most avidly-awaited attraction in history. Sure, he'll contribute to the cooperative campaign — in the general proportion of one rabbit to one horse. Sure, he'll help — he'll hold your jacket while you work out the local campaign.

JUST recently, I checked the results of a national contest which had been set up by the Columbia Exploitation Department on behalf of one of our pictures. Columbia had promoted the prizes, oiled the machinery, arranged for the judging of the contest, prepared sample entry blanks, printed up lobby posters, had done everything, in short, except wipe the Exhibitor's nose. In the first 4000 engagements of this 'A' picture, **only three** exhibitors bothered to set up the lobby poster in an effort to intrigue audiences with the prize of a free trip to Paris for two!

No, there's more to the problem than just coming up with a handsome set of ads. Basically, the problem is one of merchandising a concept to the public, a

(Continued on Page 20)

EMERLING:

THERE are lots of things right about motion picture advertising and many things wrong with it. While I am quick to express an opinion on the things I do not like, I am equally alert to defend our ads when they are attacked by outsiders. So, I shall attempt, in this instance, to essay a dual role — that of prosecutor **and** defense attorney. Since viewing with alarm is usually more interesting than pointing with pride, let's begin with the negative approach.

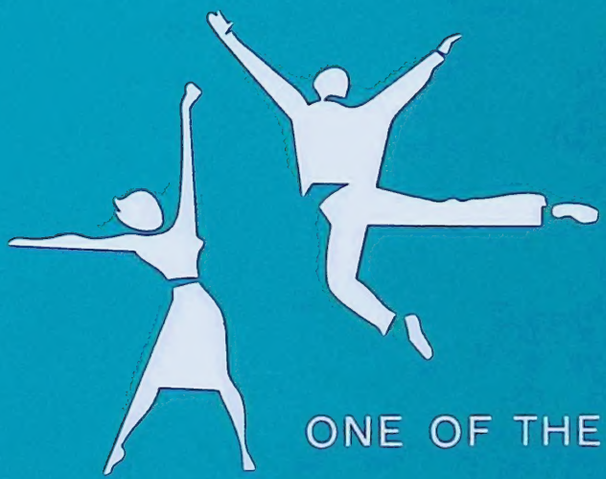
First and foremost, the worst thing about motion picture advertising is the forced inclusion of burdensome credits. These have grown with the rapidity of crabgrass. Despite the fact that, with few exceptions, they sell no tickets, I can see them serving a purpose beneficial to the individuals involved in magazine advertising and in east and west coast premiere campaigns. In all engagements, only the names of the producer and director should be included. Of course, if the story is by Bernard Shaw, Tennessee Williams, or other ticket-selling names, a showman would be silly if he didn't include them. What happens to the credits when a film goes to Paris, for example? They disappear! Or when the TV station advertises its Movie-of-the-Week, or Late, Late Show?

It is said that everyone in the motion picture industry has two jobs: his own and that of advertising expert. Producers should stick to producing and permit the advertising specialists to create the ads. If the ads prove ineffective too frequently, they should get a new crew! The same folks who would hesitate to tell a doctor how to diagnose an illness have no hesitancy about dictating how an ad should be handled. Movie ad campaigns often prove the old saying about too many cooks.

SEX, blatantly and repeatedly used in our advertising, is no guarantee of ticket sales. Instead, overindulgence in this approach has brought the threat of censorship of films in many of the fifty states, and has caused many newspaper publishers to wield their blue pencils. A curvy halftone of a sex-kitten may catch the male eye but, for some biological reason, doesn't turn him instantly into a sex maniac who will rush right out to the movies. Perhaps he's been sated by overexposure to the acres of female epidermis in our ads! Sex is like a seasoning: Used in intelligent pinches it can heighten anticipation and add to the flavor of an entertainment. And there have been some mighty successful campaigns to back up this latter premise.

Copywise, some movie ads hand

(Continued on Page 20)



ONE OF THE GREAT ENTERTAINMENTS

IN THE HISTORY OF MOTION PICTURES

All the critics . . .

'A cinema masterpiece!'

'The film that must not be missed!'

'Something fresh and exciting!'

'An all-star blockbuster!'

'You can roll out the superlatives!'

'A film achievement!'

'Breath-takingly beautiful!'

'A highlight—and a great one!'

. . did handsprings on this one!

—VARIETY

BOSLEY CROWTHER, NY Times
PAUL V. BECKLEY, NY Herald-Tribune
ALTON COOK, NY World-Telegram-Sun
LIFE MAGAZINE • ARCHER WINSTEN, NY Post
KATE CAMERON, NY Daily News
JUSTIN GILBERT, NY Mirror • STAR WEEKLY
CLYDE GILMOUR, Maclean's Magazine
ROSE PELSWICK, NY Journal-American

In February, 1962 WEST SIDE STORY
Will Open in Canada

WEST SIDE STORY

All the critics . . .

'A cinema masterpiece!'

'The film that must not be missed!'

'Something fresh and exciting!'

'An all-star blockbuster!'

'You can roll out the superlatives!'

'A film achievement!'

'Breath-takingly beautiful!'

'A highlight—and a great one!'

. . . did handsprings on this one!

—VARIETY

BOSLEY CROWTHER, NY Times
PAUL V. BECKLEY, NY Herald-Tribune
ALTON COOK, NY World-Telegram-Sun
LIFE MAGAZINE • ARCHER WINSTEN, NY Post
KATE CAMERON, NY Daily News
JUSTIN GILBERT, NY Mirror • STAR WEEKLY
CLYDE GILMOUR, Maclean's Magazine
ROSE PELSWICK, NY Journal-American

In February, 1962 WEST SIDE STORY
Will Open In Canada

ONE WAY
SAFET
ZON
DETOUR

MIRISCH PICTURES PRESENTS

"WEST SIDE STORY"

A

ROBERT WISE

PRODUCTION

STARRING

NATALIE WOOD

RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

DIRECTED BY

ROBERT WISE AND JEROME ROBBINS

SCREENPLAY BY

ERNEST LEHMAN

ASSOCIATE PRODUCER

SAUL CHAPLIN

CHOREOGRAPHY BY

JEROME ROBBINS

MUSIC BY

LEONARD BERNSTEIN

LYRICS BY

STEPHEN SONDHEIM

BASED UPON THE STAGE PLAY PRODUCED BY

ROBERT E. GRIFFITH AND HAROLD S. PRINCE

BOOK BY

ARTHUR LAURENTS

PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY

JEROME ROBBINS

FILM PRODUCTION DESIGNED BY BORIS LEVEN

MUSIC CONDUCTED BY JOHNNY GREEN

FILMED IN PANAVISION®70 / TECHNICOLOR®

PRESENTED BY MIRISCH PICTURES, INC.

IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC.

THRU
UA

Printed in U.S.A.

'The difference between a selling organization and a sloughing organization is the difference between

Success & Failure

Today only 30% of the newspaper readers read the amusement section as against 62% a little over ten years ago'

—PHILIP GERARD

"WHAT is urgently required in today's market is a mobilization of effort, of energy, of enthusiasm behind outstanding product so long that before an engagement is launched to the public, the theatre organization as well as the distribution company will be alive with expectancy and with activity on the picture and on the campaign," Philip Gerrard, Universal Pictures Company Eastern advertising and publicity director, declared in his address, A Call To Showmanship, before the Theatre Owners of America in New Orleans.

"This spirit has to be sparked from the top," Gerard continued. "Your rank and file organization, your theatre managers, your theatre personnel, are a source of tremendous energy and activity if you set them off with direction, with purpose and with goals," he pointed out.

Gerard contrasted the results of a picture's performance in theatres where it was handled with aggressive showmanship and those where it was just permitted to be played.

"We have seen the dismal results from the discouraged, do-nothing defeatists who have given up on their business and on themselves, and who infect their associates and their audience with a sense of their despair. The difference between a selling organization and a sloughing organization is the different between success and failure. Indifference is costing our industry millions of dollars," Gerard declared.

"We at Universal have approached the merchandising of our product with the knowledge that the motion picture audience is made up of more than one audience and each one has to be sold in a very special way," he declared.

GERARD stressed that each picture presents a different challenge and requires different selling tools and techniques. He pointed out that today's motion picture audiences can be broken down into age groups, frequent and infrequent motion picture theatregoers and male and female audiences and the challenge is to employ the proper techniques to reach each segment of the potential audience of a picture.

Outlining the company's campaign on Back Street, then due for release, Gerard said, "Today's market calls for concentration and penetration in the selling of motion pictures. On Back Street we have concentrated and we have penetrated the women's market."

Further discussing the Back Street campaign, Gerard declared, "This planned saturation of the women's market demonstrates vividly what is required in today's competitive market when we are competing with all advertisers — not alone for the customer's dollar and for their leisure time, but even for their reading time required to read and to react to our selling message.

"Today, only 30 per cent of the newspaper readers read the amusement section as against 62 per cent a little over 10 years ago," Gerard pointed out in suggesting that the industry had to re-examine its spending of its advertising dollars both locally and nationally.

Gerard paid tribute to the industry's showmen who are going out and selling their pictures, their theatres and their industry to the public.

"We can be encouraged by the growing awareness on the part of many exhibitors of the need for increasing selling efforts. There has been a rallying call to showmanship and showmen are responding," he said.

CONTINUING he declared, "The real pros of our business are making this effort and have taken the initiative. They are leading a new showmanship drive, and they are involving themselves and their theatres in the life of the community with a sense of purpose and future beyond the day-to-day show, for they are cognizant of the role they play and the contributions they make to the strength of the industry."

In conclusion he said, "They are the showmen not alone of today but of tomorrow, for they believe not only in themselves but in the future of our industry and they understand and are in tune with our changing business. They are aware of the composition of our audiences and they are alert to new selling techniques. By they, I mean you, and all of us who have a stake in this business of merchandising motion pictures, and are doing something about the problems we face. These are the men who are seeking and searching new avenues and new approaches, new techniques to meet the challenges of a new era. And with this spirit and with these showmen leading the way, we cannot help but succeed."

The Management and Staff of

Pictorial Display

wish you

A MERRY XMAS

and a

HAPPY NEW YEAR

PETE GRANT
AL HARVEY

Season's Greetings

and

Best Wishes

To All the Members of the Motion Picture Industry

MANITOBA MOTION PICTURE EXHIBITORS ASSOCIATION

300 New Hargrave Bldg. Winnipeg, Manitoba

Compliments

of the Season from

SOVEREIGN FILM DISTRIBUTORS Ltd.

Offices across Canada

ASTRAL FILMS LIMITED

JERRY SOLWAY
MARTY BOCHNER • PAUL HANNER • BILL ELMAN • STEVE ROLSTON
SYD SNIDERMAN • BOB SHUSTER • ERNIE WHELPLEY • HARRY GINSLER

Variviews

OF THE VARIETY CLUB

BARKERS of the Variety Club of Ontario are indicating their belief that you don't know how to live if you don't know how to give. The knowledge that their efforts for the mass projects, such as the baseball game and the film premieres, are successful doesn't end their interest in the Heart Fund, from which comes the money that pays for the operation of Variety Village.

The varied ways of giving by individuals for themselves or by organizations is as interesting as it's inspiring. Nor are all these individuals Variety members; many are friends of the cause. A fine example of this has been Molson's gift of the use of its parking lot during the games at the Maple Leaf Stadium, across the way, or the Canadian National Exhibition, up the street. The money charged for parking has been very important to the Heart Fund.

FOR a number of years Beverley Bedding operated a Wishing Well in its booth at the CNE, giving mattresses as prizes to winners of a lucky draw from those pitching something into the well for the Village. During one exhibition Molson's gave the collection of coins from the wishing well that occupied the centre of its rest area in one of the buildings.

John Labatt Ltd. has just demonstrated its sympathy for Variety's aims with a gift to the Heart Fund of $2,500, to be spread over five years, and it may be used to endow an area in the Village, with a brass plate indicating this.

Hugh Walker, manager of Toronto's magnificent O'Keefe Centre, really tickled everyone at a recent meeting with a cheque for $100 and the information that in the future the 25c charge for touring the theatre will go to the Village.

SEALY Mattress of Toronto, called in to examine the replacement needs of Variety Village, decided to contribute 24 box springs and the same number of institution orthopaedic mattresses. The company's officers asked only that they be given 1,750 of the now-famous Variety Village holiday greeting cards, which members and friends purchase as a means of helping the Heart Fund. Each one of those cards is an aid to the cause.

The Hamilton Theatre Managers Association ran a Sunday evening show at the Clappison Corners' drive-in of the Dydzak family with a picture from Empire-Universal and this brought the Heart Fund $1,000. Shows of this kind were frequent in other years. The checkroom in The Embers, Ben Winbaum's Prince George Hotel restaurant, has yielded much money, the last cheque having been for $1,000.

Bequests have increased since lawyers have learned of the Village. They suggest that it be included to clients for whom they are drawing up wills. The estate of A. E. Stettner gave the Village $1,000, that of John Gordon Achison $2,800 and that of Samuel Weiner $6,000, with more to come.

THERE are the donations from such clubs as the 7-11, which is a social group of young ladies and gentlemen who hold dances and other gatherings. Individuals, business houses and fraternal bodies have included the Village among those to which they make donations.

There are many ways up the mountainside to the moon, say the Japanese. There are just as many ways of nourishing the spirit by helping a good cause. In this case that cause is Variety Village, the vocational guidance school for handicapped youth, supported by the Variety Club of Ontario and administered by the Ontario Society for Crippled Children.

John J. Fitzgibbons, Jr. Gets The Heart Award

On the left Bert Brown, past winner of the Variety Club's Heart Award and chairman of the Heart Award Committee, presents the plaque symbolic of the honor to Past Chief Barker John J. Fitzgibbons, Jr. (right) as John J. Fitzgibbons, Sr. (centre) looks on. Mr. Fitzgibbons, Sr. was the first Chief Barker of the Variety Club of Ontario and the first Heart Award winner.

CANADIANS who take in the 35th annual convention of the Variety Clubs International will have a feeling of special relationship to the host country, so old and so strong is the Irish strain in the life of our country. It will be something of the feeling that came to those from Canada who landed on British soil the first time when they came for the VCI convention hosted by the London tent.

The conference will open in the Mansion House, Dublin, on May 15 with a welcome from the Lord Mayor of Dublin. The luncheon

(Continued on Page 39)

LUNCHEON meetings of the Variety Club have become exciting events that have doubled the attendance of many of the evening meetings of the past. Beginning in the Royal York Hotel with the Variety Week celebration, they have been star-studded occasions where the fraternal spirit of all who entertain the public in the theatrical and sports fields was at its best. Humor and sentiment ruled the atmosphere when Chief Barker Phil Stone moved things from the business meeting into the friendly followup.

The first noon luncheon saw Metropolitan Chairman Fred A. Gardiner, Mayor Nathan Phillips, Cabinet Minister Allan A. Grossman and the mayors of five other Ontario cities at the head table. At the tables were the city's leading theatrical stars, as well as a pupil of Variety Village. A different boy was brought from the Village to be a head table guest at each meeting after that.

MANY stars of stage and sport in Toronto for professional appearances joined their brethren of the amusement world for lunch in the course of the meetings and enlivened the occasions with their rare wit, notably Gypsy Rose Lee and George Jessel.

Others were Edward Everett Horton, King Donovan, John Myhers, Joan Benedict, Sammy Sales, Loring Smith, Hermione Baddeley and Lord Athol Layton, all of whom spoke. Others took bows from the audience, among them Stanley Mathews and Cookie Gilchrist, athletes, and Frank Rasky, editor of Liberty.

On one occasion five leading theatre managers were saluted, with Jack Arthur introducing them. Five leading sports executives were given the place of honor at another meeting, with the inimitable Joe Perlove raising roars with his introductions of them. Two leading nightclub hosts were treated in the same way by Alex Barris, who also made humorous references to others present.

At another meeting five uniformed doormen were given a salute at the head table. Four had been at theatre portals for between 30 and 40 years and one was a veteran with 48 years of service. They were cheered.

JIM Moran, Cus D'Amato, Al Boland and Francis Robinson were head table guests and their occupations give some indication of how wide are Variety's interests — Moran is a famous press agent, D'Amato the manager of the world heavyweight champion, Boland promoter of Canada's first heavyweight championship fight and Robinson the assistant general manager of the Metropolitan Opera Co.

Among the entertainment and sports world people saluted and introduced by Arthur, Perlove and

(Continued on Page 39)

To: The Canadian Motion Picture Industry
SEASON'S GREETINGS
FROM
THE NATIONAL FILM BOARD OF CANADA

*BUON NATALE
and
FELICE
CAPODANO

*In Italian or any language the wish is for a Happy Holiday

Lionel and Bob Lester
ITALIAFILM
(CANADA) LTD.
565 College St.
Toronto

U-I's 'November '44'

Universal-International has added a new project, tentatively titled November '44, to its 1962 production schedule and has assigned Harry Tatelman to produce the film. Alec Coppel has been signed to develop a treatment on the story, which has a factual suspense theme.

★

COMPLIMENTS
OF

J. JOHN
SHULMAN

Chartered
Accountants

21 Dundas Square
Toronto - Canada

★

Season's Greetings

THEATRE
HOLDING
CORPORATION
LIMITED
Toronto

Season's
Best
Wishes
TO ALL

Joseph B. Danson

Landau Finishes Shooting

Ely Landau has completed principal photography on his film version of Eugene O'Neill's Long Day's Journey Into Night in New York. The adaptation of the Pulitzer Prize-winning drama stars Katharine Hepburn, Sir Ralph Richardson, Jason Robards, Jr. and Dean Stockwell.

Greetings
to all our
Wonderful
Accounts
and
Best Wishes
for '62

☆

CONSOLIDATED
THEATRE
SERVICES
2050-10th Ave. SW
Calgary, Alta.

Max Candel

EMERLING:

(Continued from Page 8)

out the typographical double-talk. Assuming that the reader has not been exposed to the Hollywood columns, or other advance briefing, he should be told, in thumbnail fashion, what the story is about. The trite, overdone superlatives should be laid to rest. The late Alice Gorham, long-time ad head for United Detroit Theatres, initiated a "Story Tip" panel in her larger ads. Unfortunately, it didn't catch on in the huckstering fraternity.

The ads that receive the greatest total printing are the ones given the least attention: The daily directories. True, space does not permit much beyond naming the theatre, the star and the title, but these tiny ads can be so designed as to attract the eye.

AS Defender of the Faith, I might point out that it is miraculous that motion picture advertising is as good and effective as it is considering the variety of attractions each ad department is called upon to handle. Each picture is a brand new and different piece of merchandise. There is no time for the Madison Avenue boys to put it on the train to Larchmont, because, since most movie advertising is local, it must hit hard and quickly, then slink away. Promotion of a service or commodity has the advantage of long-range repetition and saturation.

It is impractical as well as uneconomical to attempt to prepare several ad approaches suitable for diverse situations. The same ad that appears in a key city campaign also is used in the small town weeklies. Therefore, the ad man must try to achieve the broadest common denominator in his advertising. Often he fails, but it isn't because he doesn't try.

The critic who states that motion picture advertising "hasn't changed in thirty years" is talking off the top of his head. He should take the trouble to inspect old newspaper files and learn how wrong he is. In fact, I'm afraid that we've changed too much and have gotten away from the basic man-woman clinch and the four W's: *What's* it about? *Who's* in it? *Where* is it showing? *When?*

Better art, improved typography, and more attractive layout have all tended to lift movie advertising into a higher esthetic sphere. If the self-appointed experts would keep out of the act, it could become even better.

UA's 'A Child Is Waiting'

Gene Rowlands has been signed by Stanley Kramer to star with Burt Lancaster and Judy Garland in UA's A Child Is Waiting, which is now in preparation and will go before the cameras soon.

Mike Tytherleigh, critic of The Province, Vancouver, tells exhibitors to

Pamper The Patron

if they want to overcome some of the advantages that television has

THERE are several whipping boys blamed for the decline in attendance at motion pictures. Some persons blame the poor Hollywood product, others the shrinking entertainment dollar, or the fact that suburban living has stopped patrons going downtown, or that television keeps people in their homes.

One factor, however, which, seems to be overlooked and which this writer considers of great importance is comfort.

And this factor is something that keeps people at home watching television more than anything else.

THEY can sit in comfort; they can smoke; they can raid the refrigerator or the cocktail cabinet; they can relax without having to get up every so often to let somebody struggle past; their car is not parked half-a-mile away and, on the face of it, they don't have to pay for the entertainment they watch.

They have invested several hundred dollars in a TV set but it doesn't seem so much as 50 cents for parking, a few dollars for seats and whatever they want to spend on food — from a candy bar to a few rounds at a cocktail bar.

This, essentially, is the competition the movie exhibitor faces. He is not competing with the entertainment that appears on TV but with physical surroundings.

Some years ago movie houses were opulent places where people went for a real night out. In the majority of cases they were more luxurious than people's homes even if it was a little phony.

Today, however, a movie seat is a thing of discomfort simply because we are so much better seated in our own homes. The decor is often dowdy, the rugs threadbare and often there is an odd, indefinable odor which speaks of age and neglect.

The movie house, in fact, has conditions which we would not tolerate in our homes so why should we bother to leave the comfort of that home to go somewhere that does tolerate them.

THERE are new motion picture houses being built in the United States which cater to the public but the majority of houses do not.

Naturally one cannot expect the movie industry to turn round and rip down its houses but it could (like older homes) adapt them to cater to modern day ideas of comfort.

Each theatre should have a coffee bar where people can have a snack while waiting for friends. If they don't want a sandwich, then there should be a comfortable lounge where they can wait and watch television — keep them entertained.

There should be facilities for private theatre parties.

Put a whiff of perfume through the air-conditioning to give a touch of luxury and fight for the smoker to save him the discomfort of jostling in the lobby with other patrons trying to reach the generally poky concessions.

FOR there seems absolutely no reason why smokers should not be able to smoke in theatres — they do in other countries.

And when, or if, a new theatre is built it should have rest rooms that really are; it should be built over free parking facilities, have a baby creche; room for people to queue inside out of the weather; it should have foam rubber lounge chairs tilted to the correct angle for the screen, staggered to obviate neck-peering, and set far enough apart so that you don't have to stand up every time somebody wants to get in or out.

In a phrase . . . pamper the patron.

U-I's 'If A Man Answers'

Sandra Dee and Bobby Darrin, husband and wife in real life, will be teamed by U-I in Ross Hunter's If A Man Answers.

'Hey, Let's Twist'

Hope Hampton, former musical comedy star, has been signed to appear in Harry Romm's production of Hey, Let's Twist, currently shooting in New York. The film stars Joey Dee and his Starliters, Dino De Luca, Kay Armen, Zohra Lampert, Teddy Randazzo and Jo Ann Campbell. It is directed by Greg Garrison and produced by Harry Romm for Paramount release.

LAZARUS:

(Continued from Page 8)

concept of what your particular picture is about. The public is buying specifics today —a picture about a particular subject or (less often) starring a particular personality in favor at the moment. The concern of The Producer and The Distributor and, above all, of The Exhibitor should properly be the creation and the dissemination of a provocative, truthful and clear image by use of every available medium.

I don't defend all motion picture advertising. Much of it is archaic, traditional, tawdry. Some of it is great. But if the whole level of advertising were raised by fifty per cent, we'd still be in trouble. Until our theatres again become centers of communal interest, until our theatre operators again become show-wise, interested citizens, until our films again attract the broad base of world audiences, the finest ad campaigns are going to wind up as strict intramural conversation-pieces.

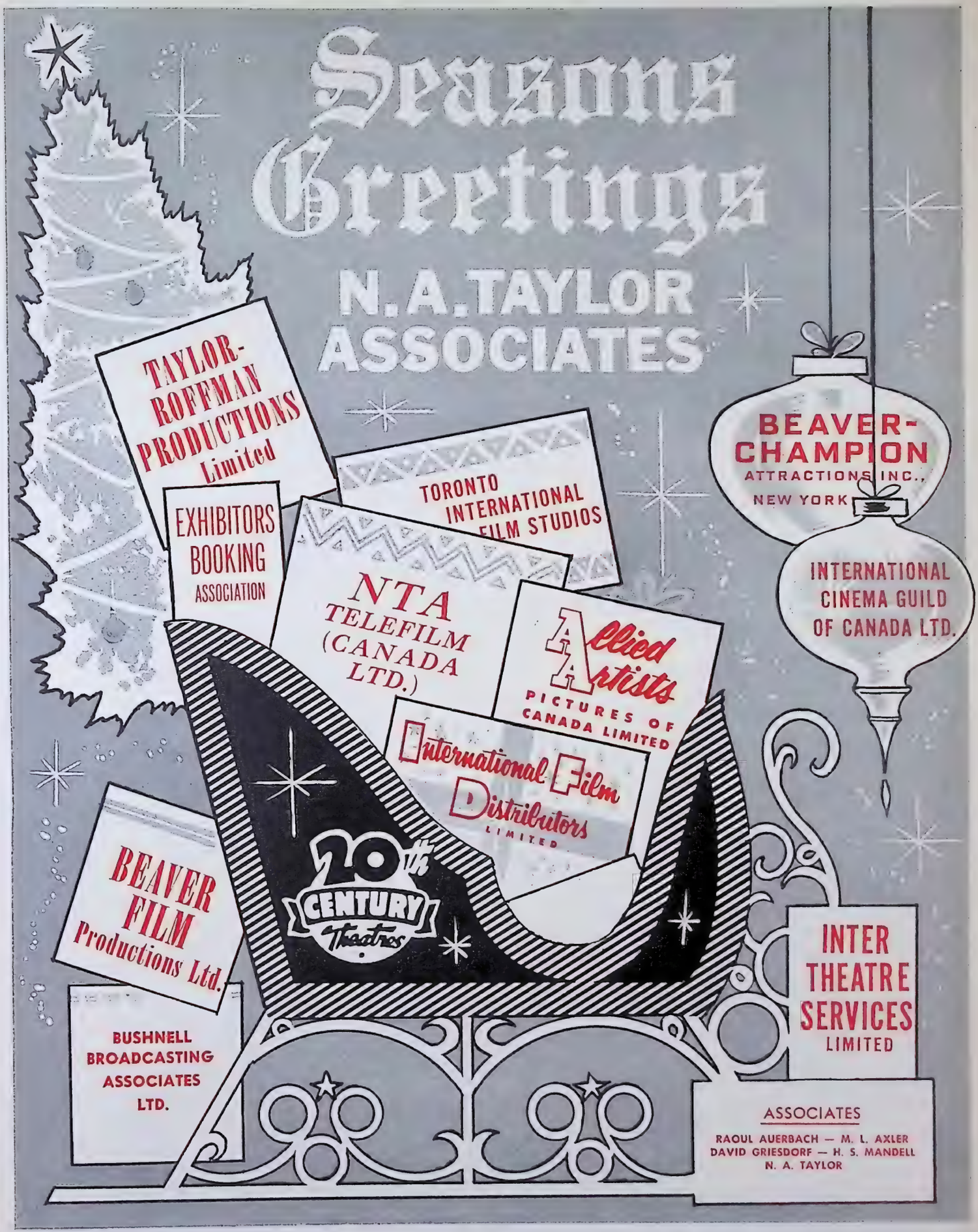
Marilyn Monroe's Next

Something's Got To Give, starring Marilyn Monroe, has been scheduled as 20th Century-Fox' first production for 1962. The CinemaScope-DeLuxe color film, to be directed by George Cukor, will go before the cameras January 5 in Hollywood.

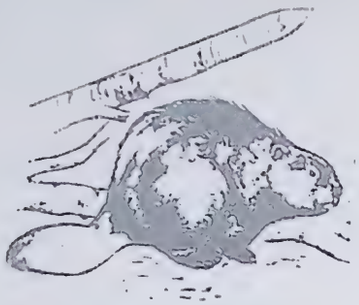
Christmas Greetings

TOM DALEY

HAMILTON


Seasons Greetings
N.A.TAYLOR ASSOCIATES
TAYLOR-ROFFMAN PRODUCTIONS Limited
EXHIBITORS BOOKING ASSOCIATION
TORONTO INTERNATIONAL FILM STUDIOS
NTA TELEFILM (CANADA LTD.)
Allied Artists PICTURES OF CANADA LIMITED
International Film Distributors LIMITED
20th CENTURY Theatres
BEAVER FILM Productions Ltd.
BUSHNELL BROADCASTING ASSOCIATES LTD.
BEAVER-CHAMPION ATTRACTIONS INC., NEW YORK
INTERNATIONAL CINEMA GUILD OF CANADA LTD.
INTER THEATRE SERVICES LIMITED
ASSOCIATES
RAOUL AUERBACH — M. L. AXLER
DAVID GRIESDORF — H. S. MANDELL
N. A. TAYLOR

SEASON'S GREETINGS



BEAVER FILM
PRODUCTIONS LIMITED

175 BLOOR ST. EAST

N. A. TAYLOR • *President*
DAVID GRIESDORF • *Executive Vice-President*
H. S. MANDELL • *Secretary-Treasurer*

COMPLIMENTS OF THE SEASON

Feature Films from Canada
Now in World-Wide Release —
'The Mask'

TAYLOR-ROFFMAN PRODUCTIONS LIMITED

175 BLOOR ST. EAST
TORONTO

YVONNE TAYLOR
President

JULIAN ROFFMAN
Vice-President

RALPH FOSTER
Sec.-Treas.

Best Wishes for the New Year

TORONTO INTERNATIONAL FILM STUDIOS LIMITED
BOX 220, POSTAL STATION "T"
TORONTO 19, ONTARIO

N. A. TAYLOR
President

DAVID GRIESDORF
Executive Vice-President

H. S. MANDELL
Secretary-Treasurer

M. L. AXLER
Director

Canada's newest and finest Motion Picture Studio, with complete equipment and Technical facilities for high-calibre and imaginative production.

HEAD OFFICE
175 BLOOR EAST, TORONTO, CANADA

MERRY CHRISTMAS

EXHIBITORS BOOKING ASSOCIATION

THE OLDEST COMPANY IN THE FIELD — AND STILL THE BEST

RAOUL AUERBACH, *General Manager*

HAPPY NEW YEAR

INTER THEATRE SERVICES LIMITED

DAVID MANDELL, *Manager*

GREETINGS!

INTERNATIONAL CINEMA GUILD OF CANADA LIMITED

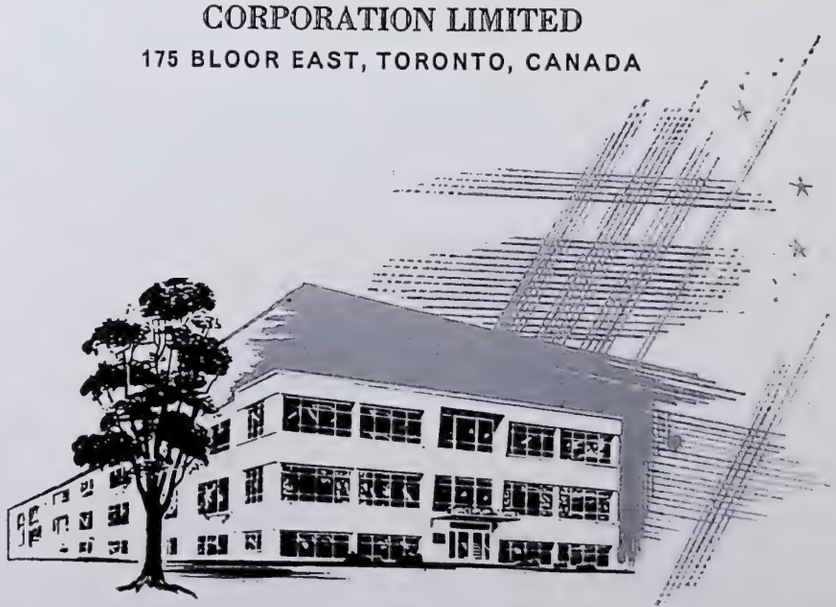
"Unusual Films of Distinction"

BARNEY SIMMONS, Mgr.

175 BLOOR EAST
TORONTO

SEASON'S GREETINGS

TWINEX CENTURY THEATRES
CORPORATION LIMITED
175 BLOOR EAST, TORONTO, CANADA



20th CENTURY Theatres

N. A. TAYLOR
RAOUL AUERBACH
H. S. MANDELL
M. L. AXLER
S. V. ROTH
JOHN S. KURK
BARNEY FOX
H. P. GINSBERG
D. LAWLESS
J. HARRISON

Season's Greetings

NTA

OF CANADA

NTA TELEFILM (CANADA) LTD.

175 BLOOR STREET EAST

TORONTO, ONT. WA. 4-3766

DAVID GRIESDORF — *President & General Manager* • *Booking* — **MEL LEFKO,** *Toronto;* **JACK DICHTER** — *Western Sales Manager, 3811B Edmonton Trail, Calgary, CR. 7-7868;* **GEORGE KOPPELMAN** — *Que. & Maritime Sales Mgr., 1117 St. Catherine St. W., Montreal, VI. 5-1902*

International Film Distributors LIMITED

TORONTO
MONTREAL
SAINT JOHN
WINNIPEG
CALGARY
VANCOUVER

Allied Artists PICTURES OF CANADA LIMITED

Typographs

Observanda

TWICE-TOLD TALES: Many years ago an immigrant lady from Russia gave birth to her first child en route from Liverpool to Halifax on a ship named St. Cecelia. The captain gave her a good-luck coin and it bounced around in her purse for a couple of years. By now she knew Canadian money but this coin wasn't like anything she'd seen anywhere else. Came a time when things were tough. Two kids had been added to the two she had brought with her and the one born aboardship. One day, buying for the brood, she put the captain's coin together with some others to pay the grocer something on account. The good-luck coin, she learned suddenly, was a $20 gold piece! The lady was my mother, the child born on board my brother Dave and my sister Celia is named for the ship. Rest well, good captain. The story of my mother's good-luck coin came back to me when I read about gold coins becoming popular as jewellery . . . *Le Roy Prinz*, in a note: "Three trips to Japan last year. I had so many baths my dog didn't know me when I got home" . . . *A young lady* tore up an income tax letter. "They won't bother me any more," she explained. "This one said 'Final Warning'."

THE GENEROUS use of their talents by theatre people is a tradition. These stanzas are from **Lines,** which appears in Thomas Hardy's *Wessex Poems.* It is prefaced with, "Spoken by Miss Ada Rehan at the Lyceum Theatre, July 23, 1890, at a performance on behalf of Lady Jeune's Holiday Fund for City Children" and followed by "Saville Club. Midnight, July 1890." The stanzas:

Before we part to alien thoughts and aims,
Permit the one brief word the occasion claims:
—When mumming and grave motives are allied,
Perhaps an Epilogue is justified.

. . .

Dear friends—now moved by this poor show of ours
To make your own long joy in buds and bowers
For one brief while the joy of infant eyes,
Changing their urban murk to paradise—

. . .

You have our thanks! — may your reward include
More than our thanks, far more: their gratitude.

A. P. HERBERT wrote a poem, **Fifty Years,** dedicated to the great British showman, Charles B. Cochran, for *Punch.* Two of the verses:

Alas, how little can the actor keep
Of all the joys he lavishly distils!
Some faded programmes in the scrap-book sleep—
A few old photographs—and many bills.
'Who was the man in that delightful play?'
'Who was the girl who took the leading part?'
Well, never mind. For she has had her day,
And lives in lodgings with a broken heart.

THIS, I'M TOLD, is an old English prayer that dates back to the 18th Century. It's called **Man's Good Everyday Prayer:**

Give me a good digestion, Lord, and also something to digest;
Give me a healthy body, Lord, with sense enough to keep it at its best.
Give me a healthy mind, good Lord, to keep the good and pure in sight,
Which, seeing sin, is not appalled but finds a way to set it right.
Give me a mind that is not bound; that does not whimper, whine or sigh;
Don't let me worry over much about the fussy thing called I.
Give me a sense of humour, Lord: give me the grace to see a joke;
To get some happiness out of life and pass it on to other folk.

The Way We Are

BABY SON of a friend of mine was frightened by a playful pup that ran up to him suddenly. The next day, while baby happened to be sitting on the floor playing with a shovel, poppa put a toy pup with a mechanical movement down in front of him. Instinctively the baby swung the shovel and flattened the toy.

TAILOR I KNOW saw an overage local loverboy going by and called out to him, saying that the try-ons for his suits were ready. The customer came over with an embarrassed smile, shook his head, whispered something and went on his way. "He can't try his suits on," the tailor said when the customer had departed. "He isn't wearing his girdle today."

IN THE 20's I saw a cartoon of a fellow carrying a megaphone for singing in the Rudy Vallee manner who was explaining that he was a crooner. "Third floor," said the receptionist. Next panel showed the guy in the elevator. The last panel showed him looking out of the elevator into the third floor — which was crowded with guys carrying megaphones. Today all you have to do to make that cartoon funny again is show a guy carrying a guitar who calls himself a folk singer. Is folk singing a substitute for talent?

I WAS AT an interview of Natalie Wood and Warren Beatty on the Warner lot after a screening of *Splendor in the Grass,* in which they play some very hot love scenes. A European newspaperman rose and, referring to these scenes, asked Beatty where the line is drawn between technique and emotion. Beatty, clever about his answer, said, "There is a technique of emotion." Now I read that he'll probably marry Natalie Wood. I guess emotion triumphed over technique.

BOWLING ALLEYS give a $50 prize for a perfect game. One day an Italian who could hardly speak English entered the Roseland Bowl, which is operated by Mike Morrison. He asked for an explanation of the game, saying that he was quite good at the Italian bowling pastime, Bocce, and would like to try this one. He rolled 12 straight strikes for 450 and was surprised at getting $50 for something that easy. Maybe he thought he got the money by mistake, for he never showed up again!

A LADY was telling me something about her four-year-old son. He suddenly set up a clamor for a razor, presumably out of a desire to imitate daddy. They got him a toy razor—and he began using it on his legs.

I'VE NEVER ADMIRED the peace-at-any-price practitioners. I've sometimes seen a boss end a difference between two executives when it should have been pursued in the best interests of the firm. I got a kick out of this from the *Commentary*: "In the old days, when rabbis were really rabbis, one of them told a plaintiff he was right. Then, having heard the defendant, he told him *he* was right. When the rabbi's wife objected that both could not be right, the rabbi told her she was right."

RUTH COHEN, the one-time Paramount girl, told me about the time she was walking down Yonge St. and one of the Imperial's pigeons reargunned one of her gloves. She took the other off, rolled them up and dropped both in the gutter. Soon she heard cries of "Miss! Miss!" from a man hurrying towards her. As he came through the crowd puffing, he held out something, saying, "You dropped your gloves, miss." Ruth took them, thanked him sweetly, went on her way and hung on to them until she passed a trash can. She made sure that the gallant gentleman didn't see her drop them in.

Mr. R. W. Trowern
and Staff of
Canadian Imperial
Bank of Commerce
Dundas and Victoria
Streets Branch,
Toronto
extend to all their
friends the
Season's Greetings
and best wishes
for the coming
year

Compliments
of the Season

Jean and Larry Lewis

PEERLESS FILM LABORATORIES
OF CANADA LTD.

"Still the Best for Film Protection"

SAM ULSTER

★

Compliments

of the

Season

★

BEN ULSTER

To everyone throughout the industry, we extend SEASON'S GREETINGS

☆

Merry Christmas

Happy New Year

☆

AFFILIATED PICTURES

CORPORATION LIMITED

DISTRIBUTORS

OF

EXHIBITOR Enlightens CRITICAL PAPER

Replying to an editorial in the Oliver, BC Chronicle which "left the impression that the majority of movies are a menace," G. A. Gough, owner of the Oliver Theatre, made a forthright reply worthy of the attention of other exhibitors who suffer from poorly-based criticism by newspapers or people writing to them. Much of this criticism comes from writers emboldened by the traditional position of maintaining silence in the face of it. In taking up the challenge of the editorial, called Should Motion Pictures Be Subjected to Censorship? Gough did not dispute the need for censorship itself. Here is Gough's reply:

"THE Motion Picture Industry does not ask license to make pictures solely for the purpose of exploiting sex, sensationalism or extreme violence. There are groups which profess to be shocked by the recent wave of bold motion pictures and urge censorship on the grounds they must protect our youth and children from these films. What, we would ask, do we expect the medium of motion pictures to convey? Films that express only the good and the pleasant side of life? Or freedom to express life as it is with its unpleasantries such as crime, violence and treachery, as well as humanity, love and courage? In a democracy such as ours, the answer should be self-evident.

"If the fathers and mothers of the world were restricted in their film viewing to pictures they could see in the company of their children, we doubt that they would attend the movies at all. The adult mind, it is to be hoped, is interested in adult entertainment, and the fact that a film is not for family viewing should not be taken to mean that it must of necessity be morally depraved. When the motion picture industry restricts itself to turning out strictly family films then the intelligent people everywhere will tend to boycott their theatres.

"FURTHER, as public sophistication increases in our modern world, books, magazines, stage plays, and even television, have become more outright in their presentation of life as it is lived today. So long as the modern subjects are handled in good taste, there is no reason to say they should not be made and presented. This is why we have a Motion Picture Censor, and it is a theatre manager's duty to advertise pictures as 'adult' or 'restricted' when they are classified as such. Here his responsibility ends. It is up to the parents to know which pictures their children attend. If children are given the admission and attend such films the management can only assume that these children attend with their parents' consent and knowledge.

"With regard to 'Restricted' films there is now a new ruling which will permit parents to bring children if they so desire. There are many young people in this community who have seen a large percentage of the adult films shown and their morals have certainly not been corrupted. On the contrary they have benefitted in that they have a broadened outlook and are better able to judge what is right and what is wrong. No adult films glorify wrong-doing, and there is always an important message conveyed. If the mind is adult enough to interpret this message then these films are beneficial not detrimental.

"IN closing let us not forget that there are hundreds of excellent movies which are classed as family entertainment and many of these are very poorly attended. Unfortunately out of the many people who are self-appointed protectors of human morals, and who speak out against a great industry, only a small percentage have been into a motion picture theatre in the last two or three years. They base their actions on what they hear and read and they don't take the time or make the effort to attend a movie to find out for themselves."

ALLIED THEATRES

221 VICTORIA STREET

TORONTO

"The Season's Greetings

CSC
CANADIAN SEATING COMPANY LIMITED

David H. Dewey
Toronto

The Season's Best Wishes From

The Maritime Motion Picture Exhibitors Association

President
A. J. MASON
Springhill, NS

Vice-President
F. G. SPENCER
Saint John, NB

Greetings From

The TOPS Restaurant

★

Where Movie Men Meet and Eat the Best Food in Town

OPEN 24 HOURS
(Except Sunday)

★

317 Yonge St.
Toronto

Season's Greetings

★

Super Pufft Popcorn Ltd.

and

The Canadian Automatic Confections Ltd.

TORONTO

Season's Greetings

from the

Saskatchewan Motion Picture Exhibitors Association

President
WM. JOHNSTON
Yorkton

Vice-President
H. GUNN
Regina

Secretary-Treasurer
J. M. HEAPS
Regina

Directors

F. G. LUNDHOLM
R. PLUMB
JACK MAHON
HARRY DURHAM
J. MARSHALL
E. E. NELSON
W. RUSSELL
G. R. MILLER
R. R. SOUTHAM
F. FALKNER
N. WARNER
G. M. MILLER
F. BEATTY
J. HERNER
A. BERCOVITCH

Roundup of the News

C. R. B. SALMON, CA

Took over as president of the Odeon Theatres (Canada) Ltd. following the retirement of L. W. Brockington, CMG, QC.

Canadian Film Weekly

1961

January

Report on the motion picture industry for 1959 by the Dominion Bureau of Statistics shows that fewer people were employed and that the boxoffice was down in every province except PEI. Drive-ins' gross and attendance was up.

Jack L. Warner is made a Commander of the Order of the British Empire by Queen Elizabeth for his long service to Anglo-American relations.

UK admissions dropped 14 per cent to 520,000,000 in 1960, it is estimated by the British Board of Trade.

Rise in accidents among theatre employees brings an increase in Workmen's Compensation Board of Ontario's rates from 35c per $100 to 50c.

Canadian Film Weekly survey shows that eight theatres were completely destroyed by fire in 1960, pointing to a very bad year in that respect.

Twentieth Century-Fox' half-interest in Gaumont-British Ltd. is acquired by The Rank Organization Ltd., holder of the other half.

Canada had 1,451 auditorium theatres and 231 drive-ins at the end of 1960, a Canadian Film Weekly survey shows.

Phil Stone is installed as Chief Barker of Tent 28, Variety Club of Ontario, along with the other officers at a dinner-dance in the Park Plaza Hotel, Toronto.

Theatre Poster Service acquires the poster department of The Odeon Theatres (Canada) Ltd.

President of Allied Theatres and an Independent leader among exhibitors, Benjamin Freedman, 60, dies in a Toronto hospital following a heart attack. He was a charter member of the Toronto Variety Club and an early member of the Canadian Picture Pioneers. His son, William (Billy), later succeeds him as head of Allied Theatres.

Construction of Panorama Park, a $4,000,000 project near Vancouver to contain a completely-equipped motion picture studio, is begun by Commonwealth Film Productions.

Veteran manager of the Capitol, Montreal and a member of the Canadian Picture Pioneers, Bill O'Loghlin, 68, passes after a lengthy illness.

A drop of 25,545 theatre chairs, bringing the total down to 781,082 in 1,451 theatres in Canada, is shown in figures gathered by the Canadian Film Weekly.

A second toll-TV venture in Canada is announced. To be a joint effort by Rediffusion Inc. of Montreal and Superior Community Television of Sault Ste. Marie, the project is the centre of much controversy and later seems to be dropped completely.

February

The U.S. Supreme Court, in a five-to-four decision, upholds state and local film censorship, reversing the rulings in a number of previous cases in lower courts.

Gaston H. Theroux is named executive director of Quebec Allied Theatrical Industries as successor to Paul Vermet. In Nov., following the death in office of Mr. Doris Robert of Granby of a heart attack at 43, he is elected president and managing director.

James A. Cowan is re-elected president of the Canadian Film Institute at the annual meeting in Ottawa, which also returns Charles Topshee as executive director. Opening of a Montreal branch is announced but towards the end of the year it is closed due to the economic situation.

The National Community Antenna Television Association objects strenuously to the proposal put forth by the Canadian Association of Broadcasters that the Broadcasting Act include community antenna and toll TV operations and thus make them subject to the 55 per cent Canadian content regulation of the Board of Broadcast Governors. The BBG later states that it will not recommend any such move to the Government.

Robert Hollier succeeds Jacques Nicaud as Canadian manager of Unifrance Film, Montreal.

J. S. D. Tory, OBE, QC, is elected board chairman of The Odeon Theatres (Canada) Ltd. C. R. B. Salmon, CA, is president and E. G. Forsyth, assistant general manager, is named a director.

March

Ontario Parliament passes amendment making it legal in communities so voting to hold movie presentations, theatrical performances and sports programs from 1.30 p.m. to midnight on Sunday.

Famous Players and MGM sponsor a special showing of Ben-Hur at the University Theatre, Toronto for 375 deaf people. The dialogue is brought to them by Rev. R. L. Rumball, pastor of the Toronto Evangelical Church for the Deaf, who uses luminous white gloves under black light and phosphorous paint on his lips.

Survey of production in Canada shows that two features were completed by outside interests and one is in work. Others are being planned both by outside producers and domestic ones.

Amendments to the Ontario theatre act liberalize and broaden movie attendance by juveniles and make it okay for other than a Canadian citizen or a British subject to operate a motion picture theatre or be a projectionist.

Louis de Gonzague Prevost is named to succeed Alexis Gagnon as chairman of the Board of Cinema Censors of the Province of Quebec.

HENRY A. MICHAUD

Elected president of the Association of Motion Picture Producers and Laboratories of Canada, as successor to Gerald S. Kedey.

Canada's ten best boxoffice cities, according to the DBS, during 1959 were Toronto, Montreal, Vancouver, Winnipeg, Ottawa, Edmonton, Calgary, Hamilton, Quebec and London, in that order. In 1952, in the pre-TV era, the order was exactly the same.

Report on drive-ins in Canada staying open in the winter shows they are doing well and more of them are planning to do it in the 1961-62 season.

President John F. Kennedy is presented with a gold card and becomes an honorary member of Variety Clubs International.

The USA Federal Communications Commission approves a full-scale Toll-TV test by RKO General and Zenith Radio in Hartford, Conn.

Survey by this publication reveals that since Sept., 1959 22 Canadian communities have lost their only 35 mm. theatre, bringing the total of such towns which became theatreless to 184 since 1953. In the latter year there were 1,202 communities with standard-gauge cinemas, as against 1,018 now.

Parliament approves $4,988,112 for production of films by the National Film Board and praises its work.

Film Academy Inc., a training school for film actors and technicians, is opened in Montreal with 18 teachers as a subsidiary of Montreal Cine Production.

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A Happy New Year

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News Roundup

George Formby, OBE, 59, one of the UK's leading movie comedians who toured Canada in 1955 under the auspices of the Variety Club of Ont., dies of a heart attack in Preston, England.

Ontario branch of the Canadian Picture Pioneers holds its annual meeting in Toronto and elects the 1961 Board of Directors, who later return Frank H. Fisher as president, Dan Krendel as vice-president and Lionel Lester as secretary-treasurer. The board also acts as the national executive of the CPP.

Dept. of Trade & Commerce reports that in 1960 in Canada $3,300,000 was spent on new theatres and equipment and repairs to old ones and their equipment but estimates that total outlay for 1961 for these purposes will amount to $1,000,000 less.

Odeon Theatres closes its Saint John, NB, office and names Fred Leavens NS supervisor with headquarters in the Casino, Halifax.

Bryan Rudston-Brown is named to succeed Hank Heck as Vancouver branch manager for Empire-Universal Films.

April

Famous Players and Odeon Theatres, in a move to eliminate uneconomic competition, announce the closing and transfer, by mutual agreement, of a number of theatres in locations where both had been represented, thus making closed situations of them. Involved in the first of these deals are four communities, two of these becoming FP operations exclusively and the other two Odeon.

Gordon Lightstone, managing director of Affiliated Pictures, is elected to succeed I. H. (Izzy) Allen as president of the Canadian Motion Picture Distributors Association at the annual meeting in Toronto. Robert E. Myers, general sales manager of Warners, is named vice-president and Clare J. Appel continues as executive director. In Sept., when Lightstone leaves Affiliated, he resigns from the CMPDA and Myers steps up as president.

Local 873, Motion Picture Studio Technicians, a Toronto unit of the IATSE, announces that it is actively advocating a quota system for Canada "to promote more film production." Many in the industry oppose the idea.

P. W. Mahon, 83, veteran Westeran Canada showman whose immense popularity both in the industry and outside it earned him the election in 1959 as Prince Albert, Sask.'s "Citizen of the Year" from 27 nominees, dies of a heart attack in his home in that city.

Re-elected board of directors of the Motion Picture Association of America returns Eric Johnston as president.

Canadian Society of Cinematographers holds its third annual meeting at the National Film Board in Montreal and elects Don Wilder president.

Famous Players' annual report shows a decline of $401,807 to $1,857,251 in net profit and a drop of $1,808,246 to $10,354,770 in current net assets. While theatre receipts fell off a bit in 1960 the decrease is accounted for by preliminary expenses and operating losses on Telemeter, the report states.

Timmins and Cochrane are the first two Ontario communities to take advantage of the liberalized Lord's Day Act and show Sunday movies. At various times during the year some 30 other centres begin Sunday exhibition, with mixed results. The general concensus is that it is not too great a help at first but theatre operators expect that when patrons get used to the idea of going to a show on Sunday and the weather turns cold again business will pick up. By the fall and early winter this proves true. Some 30 other communities hold plebiscites by the end of Dec.

UA's The Apartment and its two stars, Jack Lemmon and Shirley MacLaine, are named best film from any source and best foreign actor and actress respectively in the 1960 awards of the British Film Academy. A Canadian short, the NFB's Universe, is selected as the best animated film.

Construction gets under way in Toronto on a dual auditorium 16 mm. theatre. Being built by Principal Investments on the second floor of its Yonge St. Arcade next to a nightclub, the theatre has a common lobby and projection booth and is arranged in the shape of an L. It is opened in Nov. with Son of the Sheik, a silent film, in one auditorium and newsreels and shorts in the other. Price for the first week is 5c — the 1920 admission fee.

Annual Tri-Bell live show at the O'Keefe Centre brings Variety Village $9,000.

Of 489 films reviewed by the Ontario Board of Censors in 1960 only 43 per cent were from the USA, although 75 per cent of Canada's screen time goes to American films, the Board's annual report shows. The Board also points out that unless the rising tide of criticism against "the unsavory in film presentation" is heeded "increased restraint on distribution, to the disadvantage of distributor and exhibitor" could be expected.

Odeon Theatres continuing its moves for diversification anounces that it will enter the field of curling with the erection of a 20-sheet rink, to cost $750,000, in Hamilton, Ont.

UA's The Apartment is selected as the best film, Elizabeth Taylor as the best actress and Burt Lancaster as the best actor in the 33rd annual Academy Awards.

Annual Heart Award of the Toronto Variety Club goes to John J. Fitzgibbons, Jr., the immediate past Chief Barker.

May

Bob Hall of the Toronto tent is named by Variety Clubs International as the winner of first prize for his campaign in behalf of Variety Week at the annual convention in Miami. The award is made to him later at a regular meeting of the Toronto Variety Club. The London, England branch

At The Pioneer of the Year Award Banquet

In the top photo Reuben W. Bolstad (left), receives The Pioneer of the Year plaque from John J. Fitzgibbons, Sr., CBE, the first recipient of that honor nine years ago, while Frank H. Fisher (right), president of the Canadian Picture Pioneers, looks on.

The second photo shows guests congratulating Mr. Bolstad.

Four winners of special CPP awards are shown in the bottom photo. From left to right they are J. F. (Jimmy) Davie, Vancouver; Len B. Johnson, Vancouver; David Ongley, QC, Toronto, CPP legal counsel; and Robert D. Hurwitz, Winnipeg.

The banquet took place in the King Edward Hotel, Toronto.

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News Roundup

is named the winner for the second time of the VCI Heart Award and the Humanitarian Award is voted to Dr. Tom Dooley posthumously. Edward Emanuel is returned as International Chief Barker and his complete slate of officers are re-elected with him.

Mrs. Jean Uttley of Affiliated Pictures is elected to succeed Florence Long as president of the Toronto branch of the Women of the Motion Picture Industry at the annual meeting in Toronto.

Society of Motion Picture and Television Engineers holds its 89th convention in Toronto and hears guest speaker J. J. Fitzgibbons, Sr., talk about Telemeter.

I. H. (Izzy) Allen, president of Astral Films, dies at 65 in a Toronto hospital after a lengthy illness.

The National Film Board's Universe is named Film of the Year in the Canadian Film Awards, which also presents Dr. A. W. Trueman, director of the Canada Council, with a Special Award for his "contributions to the art of film making."

Annual report of the Dominion Fire Commissioner for 1959 shows that there were 19 theatre fires and a total loss of $113,381, a very good year when compared with the ten-year average of 31 fires annually with damage of $234,658.

Decision to ask the Board of Broadcast Governors to include made-in-Canada TV commercials in its requirement of 55 per cent Canadian content is taken at the 13th annual meeting in Toronto of The Association of Motion Picture Producers and Laboratories of Canada, which elects Henry Michaud of Montreal to succeed Gerald S. Kedey of Toronto as president.

One of Hollywood's best-liked and greatest stars, Gary Cooper, dies of cancer at his home in Hollywood at the age of 60.

Graduates of Variety Village form an alumni association and elect Harvey Rosen its first president.

Guy Upjohn of Odeon Theatres' Vancouver office is moved to Toronto as aide to W. E. H. Hunt, director of booking and buying at head office.

Mike Rabchak's 200-seat Grimshaw Theatre, the only one in the Sask. community of that name, is destroyed by fire.

Celebration by Odeon Theatres of its 20th anniversary takes the form, among other things, of a big intra-company competition among its managers and a separate one for the public with big cash prizes for winners.

W. A. (Wib) Perry is named v-p and general manager of Meridan Films by Ralph Foster, president.

Paul Hanner leaves Odeon Theatres to take the newly-created post of head of ad-pub-exploitation for Astral Films and his position as ad-pub director at Odeon is filled by Charles Mason, who held the same position with Rank Film Distributors. Frank Lawson moves over from Hanner's assistant at Odeon to fill Mason's place at Rank.

The NFB's 30-minute short it produced for the CBC, The Days of Whisky Gap, wins the top award for a TV documentary at the Cannes Film Festival.

ROBERT E. MYERS

Becomes president of the Canadian Motion Picture Distributors Association on the resignation of Gordon Lightstone.

June

Canadian Film Weekly check shows that 22 standard theatres in Canada have closed since the beginning of the year.

Mrs. Sophie Allen succeeds her late husband, I. H. Allen, as president of Astral Films Ltd., with Jerry Solway moving up from general manager to managing director and Martin Bockner taking over as general sales manager.

Warner Bros. holds a "Jubilee of Films" in which the company flies some 200 topflight newsmen to Hollywood to screen the latest product and to see at first hand the activity in the studio.

DBS preliminary report for 1960 shows that standard theatres in Canada grossed $66,232,378, a drop of 3.1 per cent from 1959, and admissions were down by 8.6 per cent at 10,395,117.

Art Bahen, president, and the whole executive of the Que. Canadian Pictures Pioneers are returned at the annual meeting in Montreal, which sees three men honored — John Levitt and Auguste Grandchamp, for over 50 years of service each, and Wm. Eckstein, local pianist, for his contribution to the film industry.

Que. Legislature passes bill allowing children into certain approved movies at certain times, but admits that it is of a provisory nature and will be revised with the entire Motion Picture Act. After a couple of weeks exhibitors express their dissatisfaction with the changes, since the special censorship required for the children's films plus the other restrictions make is profitless to run matinees.

Automatic Canteen Co. of America purchases Carlton Automatic Vendors Ltd. through its Canadian subsidiary Automatic Canteen Co. of Canada. Film industry people, who were heavily interested and made up the officers of the old company, resign from the board.

July

TV commercials or material for them made in the USA on film or videotape for Canadian use are made subject to a 20 per cent duty on the cost of production. Canadian producers expect the move to help domestic production but a review of the situation at the end of the year finds that it has been of little or no help and in some instances has caused USA producers to open a branch in Canada, thus competing for what is available.

Exchanges are adversely affected by the action taken by the Federal Government to drive the value of the Canadian dollar well below that of the USA one. Remittances to head offices south of the border, previously worth roughly about five per cent more because of the premium on the Canadian dollar, will now be worth much less because of the discount. Supply houses also have their troubles, equipment and goods purchased in the USA costing more and forcing them to raise their prices.

A veteran of 55 years in the motion picture industry and a member of the Canadian Picture Pioneers, George F. Law passes in Toronto at the age of 78.

An international distribution deal is set by Taylor-Roffman Productions with Warner Bros. for the Canadian company's recently-completed film, The Mask, which has several 3-D sequences and was produced and directed in Toronto by Julian Roffman. The film is given a posh premiere at the Warners Theatre on Broadway.

Wm. Elman of Astral Films is elected to succeed Romeo Goudreau of Affiliated Pictures as president of the Montreal Film Board of Trade.

For nine years head of Famous Players' real estate department, Harold E. Roberts leaves to accept a position with the Ontario Municipal Board.

President of Local 173, IATSE and boothman at the Imperial, Toronto, James Sturgess, 67, dies of a heart attack.

Toronto technicians of Local 873, IATSE submit a request to the Government for the imposition of a 35 per cent tariff duty on color prints as a measure to in-

At the Variety Club's Salute to The CBC

The smiles on the faces of the listeners to J. Alphonse Ouimet, president of the Canadian Broadcasting Corp., are more truly indicative of the character of his remarks than his own seemingly serious countenance. Ouimet, replying to the Variety Club's salute to the CBC on its 25th anniversary, spoke in a lighter vein for the most part and won much laughter.

On the right side of Ouimet (at the microphone) is Chief Barker Phil Stone and L. W. Brockington, CMG, QC, who, speaking after Ouimet, brought enjoyment to all. On the left side of Ouimet are First Assistant Chief Barker Frank Strean, El Cid actor John Fraser and Property Master Chet Friedman.

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British Columbia Exhibitors Association

G. SUTHERLAND, President

News Roundup

crease color printing of features in Canada and thus make more work for their trade. This raises a great deal of controversy, several distributors declaring that color printing in Canada is not on a par with that from the USA and several labs asking that they be given a chance to prove that it is.

Associated with Theatre Laurentides Inc. in Montreal for a quarter of a century, Roger Choquette, 52, dies after a lengthy illness.

Annual baseball night in aid of Variety Village nets about $40,000 for the Heart Fund.

Dennis Sweeting is re-elected for his third term as president of the Canadian Council of Authors and Artists.

August

Gordon Lightstone announces that he has resigned, effective Sept. 15, as president and managing director of Affiliated Pictures and vice-president and general manager of Paramount Pictures. Later Alfred R. Taylor takes over Lightstone's duties at Paramount and Harvey Harnick becomes vice-president and general manager of Affiliated.

Several Canadian exhibitors are testing the Exenon short arc light source, along with the Xenosol lamphouse, and by the end of the year a number have installed it and more are planning on using it.

IATSE in the USA decides to join the all-embracing Council of Motion Picture Organizations and it is expected the IA's Canadian membership will join Canada's similar body, the Motion Picture Industry Council of Canada.

Queensway Film Studios, for years the production headquarters of S. W. Caldwell Ltd., will disappear as a name and as a studio. The equipment is being sold off and the sale of the building and property is being negotiated. However, Sydney Banks, head of Queensway for Caldwell, states that production will continue on in rented facilities. Spence Caldwell withdrew from the company due to the pressure of getting his new CTV Television Network Ltd. started. Kenneth J. Page takes over as president.

Italy's L'Avventura, Britain's Saturday Night and Sunday Morning and Canada's Rickshaw win the top awards at the Vancouver International Film Festival.

September

A record crowd of 450 attends the annual Canadian Picture Pioneers Golf Tournament at the Tam O'Shanter Golf Club on the outskirts of Toronto, enjoy a day of fun and fraternity and enrich the CPP Trust Fund by $1,500.

The Canadian District and the Toronto and Vancouver branches win the top prizes in their categories in the United Artists Weeks Contest, which takes in all of Canada and the USA.

Ben Norrish, 77, who retired in 1953 as president of Associated Screen News, passes in Montreal.

Some 125 industry folk attend the eighth annual golf tourney of the Quebec branch of the Canadian Picture Pioneers at the Wentworth Golf Club in Montreal.

GASTON H. THEROUX

Elected president and managing director of Quebec Allied Theatrical Industries Inc. following the death in office of Mr. Doris Robert.

A new trend is seen developing in Canada. Owners of 35 mm. theatres that are losing money are converting to 16 mm. to cut down expenses and keep operating. A number of years ago the exact reverse was true—16 mm. houses were changing to 35 for the benefits to be derived from such a switch, such as continuity of operation, earlier runs, upped admission prices, etc.

Resignation of Max Youngstein as v-p and director of UA is confirmed as taking effect next Jan. 1.

Famous Players reports that net profits for the first half of the current fiscal year are up and that it will install community antenna facilities in the Ont. communities of Kitchener, Waterloo, Galt, Stratford, Preston and Hespeler in association with Neighborhood Television Ltd. of Guelph.

George Altman retires as president and general manager of Mavety Film Delivery, which he sold in 1954, and is succeeded by Wm. Pfaff, former traffic manager of the company.

Consolidated profit of the The Rank Organization Ltd. of the UK for the fiscal year ending June 24 is reported at £8,118,805, up £1,651,802 over the previous year.

Canadian Film Weekly survey shows that 52 standard theatres have closed in Canada since Jan. 1.

Twenty IA locals in Ont. signify their willingness to join in the campaign of the Motion Picture Theatres Association of Ont. to have the amusement tax, which amounts to over $2,000,000 annually in the province, reduced or eliminated.

A three-year clearance over TV for specific pictures is asked by Quebec Allied Theatrical Industries for the Province of Quebec, since many English-language versions are shown over USA TV stations before the French version is made available to theatres.

The National Film Board completed 339 productions — 253 for itself and 86 sponsored — and spent $6,974,311, the annual report for the 1960-61 fiscal year shows.

Townart Ltd., which operates the Towne, International and Little cinemas in Toronto, and Webb & Knapp Canada announce that a dual-auditorium art theatre will be incorporated in the $88,000,000 Place Ville-Marie development in Montreal.

The Rank Organization of the UK reports that its profits from all its activities showed a higher net profit than the previous year and its films have been well received by the public and have earned an overall profit.

Sol A. Schwartz is appointed successor to Samuel J. Briskin as head of studio operations for Columbia.

October

L. de G. Prevost, new head of the Quebec Censor Board, is elected president of the Provincial Censors of Motion Pictures as successor to W. E. Murray, chief Saskatchewan censor, at the four-day conference in Regina. Attending the conclave were Lord Morrison, chief British censor; his aide, John Trevelyan, OBE; Sydney R. Drebin, head of Chicago's appeals and review division; Geoffrey Shurlock, MPAA Production Code administrator; Louis Pesce of the NY censor board; and reps from all the censor boards in Canada. O. J. Silverthorne of Ont. and George S. Enos of NB pleaded with their counterparts from other provinces for more liberal censorship, with the former also advocating classification. Prevost, through his representative, Lucien Desbiens, suggested that the Government arrange agreement between TV stations not to televise films rejected by any censorship board.

Quebec Allied Theatrical Industries prepares a brief asking the provincial government, which is revising The Theatres Act completely, to lift the ban on drive-in theatres.

Maritime Motion Picture Exhibitors Association holds its annual meeting in Saint John, NB and re-elects A. J. Mason president. It passes a resolution favoring Sunday movies and one asking for an end to the amusement tax. Guest speaker is E. G. Forsyth.

Mrs. Myrtle Parker of Charlotte, NC is elected to succeed Florence Long of Toronto as international president of the Women of the Motion Picture Industry at the annual convention in Charlotte.

R. W. Bolstad of Toronto is named by the Canadian Picture Pioneers as the 1961 Pioneer of the Year and James Davie of Vancouver, Bert Cooper of Calgary, Robert Hurwitz of Winnipeg and Wm. Redpath of Toronto are selected for ancillary awards. A posthumous award is voted to the late I. H. Allen and special awards to David Ongley and Len B. Johnson. All are honored at the annual CPP Award Dinner at the King Edward Hotel in Toronto during the big industry week at the end of November.

A board member of Famous Players for 20 years, Norman S. Robertson, resigns over dissatisfaction with the company's Telemeter relationship, which he claims has been incurring an $8,500 weekly loss being charged to FP stockholders. A statement by Barney Balaban, head of Paramount, FP's parent company, says that the losses are quite a bit less and that International Telemeter Corp. of NY has been absorbing them since Jan. 1, 1961.

Representatives of labor and management meet in Toronto and organize the Motion Picture Production Council of Canada to bring about a continuity of film production in the entertainment field. An Interim Steering Committee is set up on which are Don Wilder, Arthur Chetwynd, George Mulholland and Roy Krost. In Nov. elections are held and Arthur Chetwynd becomes the first president.

November

Joseph M. Schenck, 83, one of the founders of 20th Century Productions and at one time head of United Artists and 20th Century-Fox, dies in Hollywood.

A system of pay-TV is unveiled in England by the partners in its development, Rank and Rediffusion, but no plans are mentioned for Canada.

Owner of the Orpheum Theatre in Estevan, Sask., J. Duane McKenzie, a member of the Canadian Picture Pioneers and the Saskatchewan Motion Picture Exhibitors Association, passes of a heart attack.

Wm. Johnston of Yorkton is named to succeed Reg Plumb of

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PROSPEROUS
NEW YEAR

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To One and All

NOEL

Quebec Allied Theatrical Industries

Inc.

GASTON THEROUX, President

Saskatoon as president of the Saskatchewan Motion Picture Exhibitors Association at the annual meeting in Saskatoon.

Hatton Taylor resigns as general manager of Empire-Universal Films Ltd. and its subsidiary, Sovereign Films Ltd., and is later succeeded by Mark Plottel, formerly general sales manager. Plottel names as his aide Herb Mathers, head of the playdate and contract division, who adds his new responsibilities to his old ones.

Canadian film directors take preliminary steps to form a division of the Screen Directors International Guild in Canada.

Aiming for contact with the motion picture and TV producer in order to bring about films and programs with higher moral content and greater artistry, an organization, the National Centre for English Speaking Canada on Radio, Television and Films, is set up in Toronto. Headed by Rev. F. W. Stone, director, and Paul Harris, executive director, the Centre has the approval of the bishops and the Catholic Women's League and is to begin activities in January. Cinema and viewing clubs in each of Canada's 40 dioceses will be established.

Douglas A. Gow, BC supervisor of maintenance for Famous Players, is appointed district manager for the circuit's Vancouver suburban and upcountry theatres following the resignation of B. J. (Jack) McCausland.

Exhibitors from all over Ont. come to Toronto to spend "A Day With Universal" and see previews of the company's two blockbusters, Flower Drum Song and Lover Come Back, divided by a cocktail party and luncheon. They meet Milton J. Rackmil, Henry H. (Hi) Martin and F. J. A. (Frank) McCarthy, three Universal toppers from NY, and mingle with the executives of Empire-Universal, distributor of Universal product in Canada. Occasion is the kickoff of the Golden Jubilee of Universal, which will start in Jan. of 1962 and mark the 50th year of the founding of the company, the first in the film industry to achieve that distinction.

New Westminster, Coquitlam and Richmond are the first communities in BC to pass the holding of a plebiscite on Sunday movies.

Mexico's Animas Trujano is picked as the best film, Russia's Grigori Tchoukray as the best director, Greece's Mano Katrakis as best actor and Japan's Hideko Takamine as best actress in voting at the fifth annual San Francisco International Film Festival.

The Screen Directors Guild of Canada is formed in Toronto and an interim committee of five is set up to arrange for an end of the year meeting, at which time the election of the first officers will take place. An Independent body, the SDGC leaves a decision on whether it will affiliate with the Screen Directors International Guild in abeyance.

News Roundup

Trade Attends 'A Day With Universal' In Toronto

Universal's launching of its Golden Jubilee Anniversary was marked in Canada with A Day With Universal, staged in Toronto by its franchise holder, Empire-Universal Films. Top photo shows part of the head table and the luncheon scene at the Park Plaza.

Bottom photo, clockwise — Bill Smith and Herb Mathers, Emp-U; Henry H. "Hi" Martin, vice-president and general sales manager, Universal; Jack Clarke, Marcus Loew's Theatres; Milton Rackmil, president, Universal; and Mark Plottel, Emp-U.

December

Bert H. Wiber of Edmonton is elected president of the Alberta Theatres Association. Dan Boyle, Fort McLeod, is Southern vice-president and R. J. Norton, Grand Prairie, Northern vice-president, with Douglas Shackleford, Lethbridge, secretary-treasurer.

The Film Advertising Circle is formed in Toronto by the ad-pub directors of film companies and circuits.

Arthur Chetwynd, Toronto, is elected head of the recently-formed Motion Picture Production Council of Canada. Don A. Wilder is vice-president, Roy Krost secretary, George Mulholland treasurer and Dennis Sweeting director at large.

National Committee of Motion Picture Exhibitors Associations of Canada, at its annual meeting in Toronto, re-elects E. G. Forsyth chairman. First vice-president is F. Gordon Spencer, Saint John, NB, second v-p Gaston Theroux, Montreal; and third v-p Harry Prygrocki, Winnipeg.

Annual meeting of the Motion Picture Industry Council of Canada in Toronto sanctions economic survey of motion picture industry by recognized authority and covers many matters. Officers re-elected are Frank H. Fisher as chairman and Peter S. Myers of Toronto and Harry Prygrocki of Winnipeg as vice-chairmen.

Zelman (Bob) Shuster, formerly with Prairie Allied, becomes Winnipeg branch manager for Astral Films Ltd., Jerry Solway, general manager, announces.

VARIVIEWS

CONVENTION

(Continued from Page 17)

to follow in the Shelbourne Hotel will be sponsored by two film companies, Hammer and Columbia. That evening the delegates will be welcomed by Premier Sean Lemass, a Gold Card member of VCI, at a State reception.

THE four days will see a round of social affairs and sightseeing activities, among them a trip to Belfast by train, with dinner aboard. Among the host companies are Lyons Maid, Shell BP, Smithwick's Brewery, W. E. (Billy) Butlin, MBE, Dunne's Stores and Willwood. Pepsi-Cola will sponsor one gala evening in the hall of the Royal Dublin Society and Coca-Cola the Heart Award banquet. Max Factor will provide a gift for every lady.

Few Canadians will miss the chance to visit England, Scotland or Wales while they're so near and no doubt most will go on to Rome, Paris and other places.

Very reasonable rates have been worked out for overseas passage and a variety of European tours. George Altman is handling arrangements for those from Ont.

LUNCHEON MEETINGS

(Continued from Page 17)

Barris were Ross Creelman, Murray Little, Len Bishop, Vic Polley, Ed DeRocher, Jack (Deacon) Allen, Frank Tunney, George Hendrie, Ed Fitkin, Frank Pollock, Ernie Lieberman, John Murray Anderson and Al Siegel.

The 25th anniversary of the Canadian Broadcasting Corp. was marked at the last meeting of the year. The last speaker was L. W. Brockington, QC, CMG, former president of The Rank Organization of Canada, who had been the first chairman of the CBC. Before him spoke J. Alphonse Ouimet, the present head of the CBC. Both were in fine form and provided a rare experience for the listeners, who included many delegates to the film industry associations' annual meetings. Also heard from were Lou Agase, coach of the Toronto Argonauts, who proved to be very amusing, and John Fraser, one of the leading players in El Cid. In the house were Barkers Wayne and Shuster, who came before the microphone.

ALL these people of local, provincial, national and international fame at the Variety Club's head table since February of this year — and dozens of celebrities at the tables with the members and their guests! You have to be made of wood not to feel the glamor and excitement of their presence, as well as the pleasure of their personalities, as given off through the things they had to say and the way they said them.

Only in America? Nay, only in Variety!

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START THE NEW YEAR BRIGHT WITH 20TH'S PARADE OF SPARKLERS!!!

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Tender is the Night
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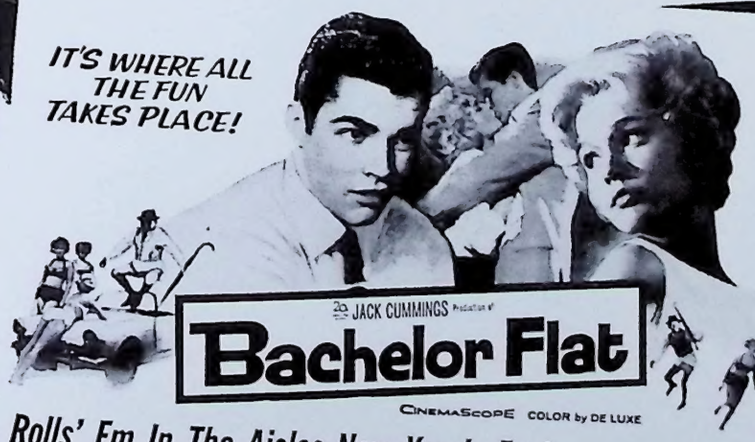
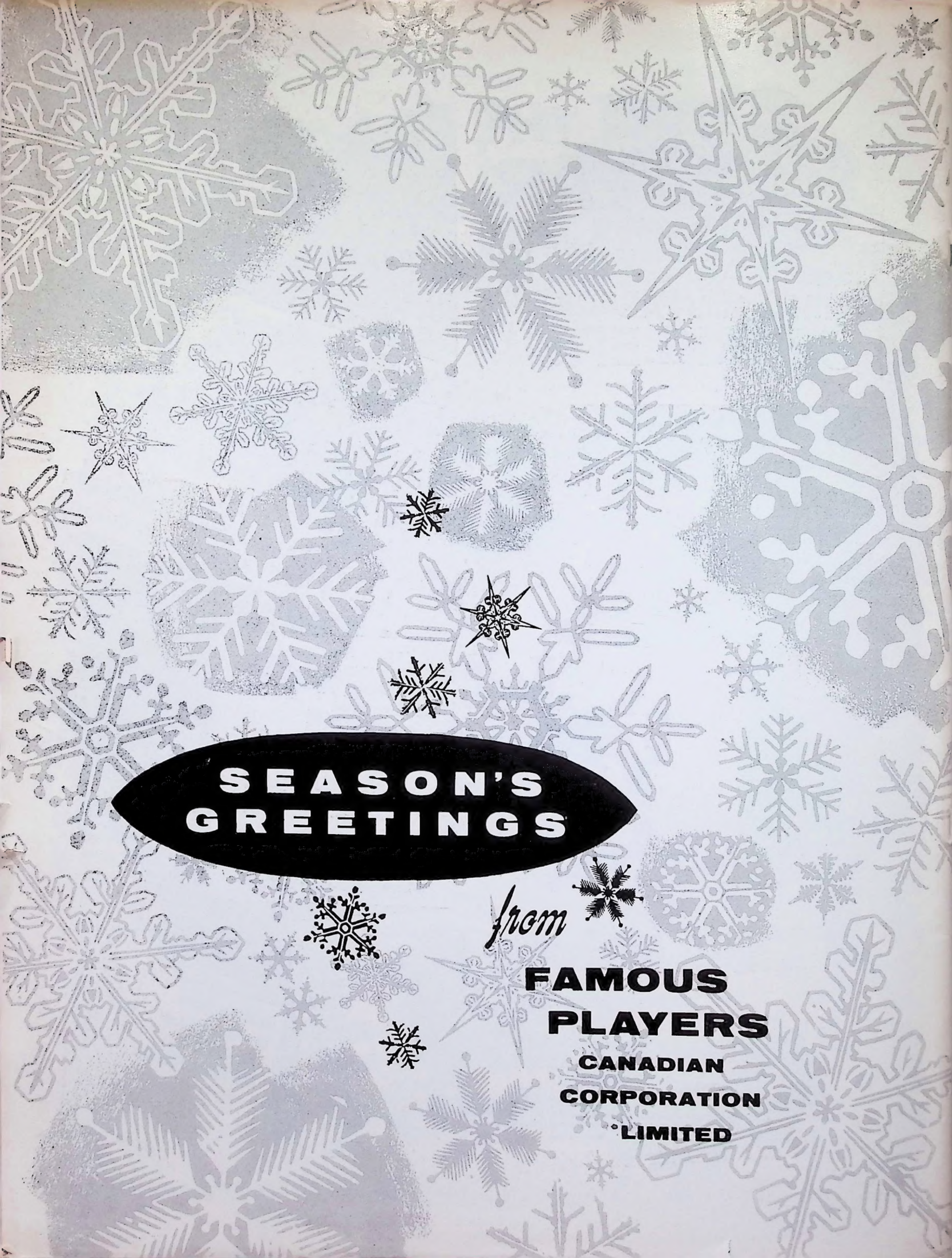
Perfectly Timed For The February Holidays!

DEBBIE REYNOLDS
STEVE FORREST · ANDY GRIFFITH · JULIET PROWSE · THELMA RITTER · KEN SCOTT
JACK CUMMINGS
THE SECOND TIME AROUND
DIRECTED BY VINCENT SHERMAN · OSCAR SAUL and CECIL DAN HANSEN
CINEMASCOPE COLOR by DE LUXE

Leads Off At Christmas!



Rolls' Em In The Aisles New Year's Eve!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